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GEORGE HURRELL

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WHEN THE

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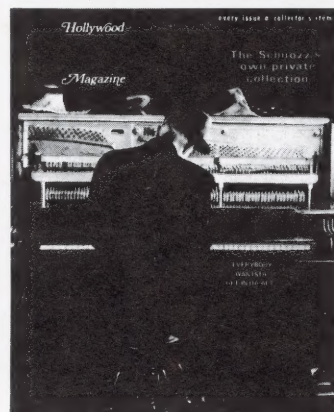
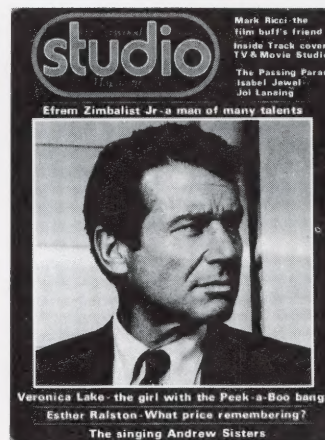
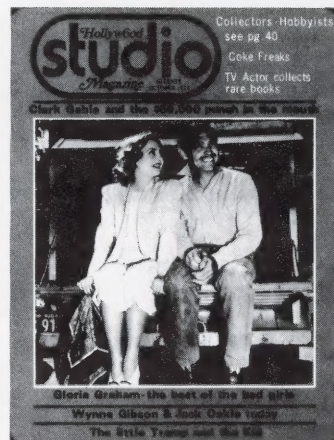
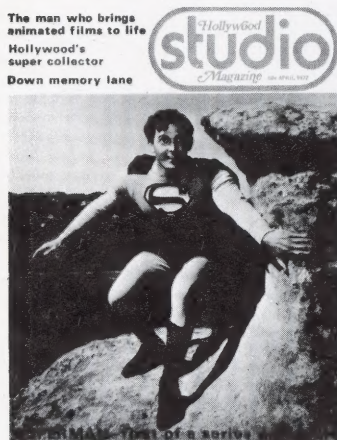
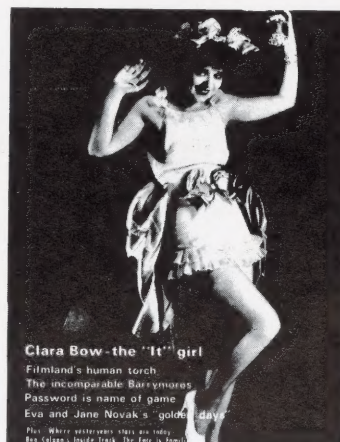
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Hollywood studio Magazine

MARCH 1975

VOLUME 9 NO. 8

ON THE COVER: GLORIA SWANSON, returning to theatrical motion pictures after an absence of 22 years, in "Airport 1975." plus Universal Studio's spectacular tour. See Page 15.

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JACK BENNY'S LAST APPEARANCE & AWARDS

"On the Scene" with Lee Graham

JACK BENNY'S FAREWELL TO FRIENDS & FANS

Exclusive photos by Leonard Ashmore

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**Exclusive interview
with Gloria Swanson**

AIRPORT '75

EXCITING COLLECTORS PHOTOS

Gloria, playing herself, as an ageless movie favorite, reminisces about her days in silent films aboard a 747 taking her back to Hollywood.

On one of those sun-drenched days in Southern California, I was ushered into the luxurious Beverly Hills Hotel suite of Hollywood's all-time glamour girl, Gloria Swanson.

The maid met me at the hallway door, and politely ushered me into the magnificently mirrored living room. A series of windows bordering one side of the room permitted the warm glow of the fall sunshine to splash across a rust-colored sofa, beside a white marble fireplace.

And then, Gloria Swanson made her entrance, wearing a floor length tangerine dress with a gold border, which blended with her olive skin, her enormous blue eyes, and soft brown hair.

After a couple of preliminary comments, our interview began.

"When did you first discover you wanted to become an actress?"

"I suppose all children like to act," she smiled, reminiscing, "I remember making crepe paper dresses with pins, and creating our own stories. Then we'd act them out in our costumes. I remember one time I was a trapeze artist, doing tricks on a broomstick with two ropes holding it up. It was like a variety show," she laughed.

"What was your professional theatrical debut?"

"I don't know if you'd call a charity performance professional or not," she mused, "but I was either nine or ten when I was pushed out on stage to sing a song, 'As The World Rolls By,' right in the middle of somebody's love scene. That was in Key West, Florida. The next time I remember was when I played the lead in 'The American Girl.' I can vividly recall the excitement I felt when I saw a big silver star my father placed on my dressing room door."

And the world has been placing a big star on Gloria Swanson's dressing room door ever since.

"Did you enjoy acting?"

"Very much," she replied, "I also sang in church. I had a pretty good singing voice and that was why they chose me for the stage lead in 'American Girl.'"

"Did you have more stage shows before going into films?"

"No, unless you care to call my part in 'American Girl' a stage career."

"How did you get your break in the movies?"

"Out of sheer curiosity an aunt of mine and I decided to take a film studio tour. I was so thrilled at what I saw on the sound stages I kept repeating 'isn't this exciting!,' and before I knew it, three people grabbed me, and asked my name and phone number."

"What was your first film?"

"I think it was a small part in 'The Gilded Cage.' Richard Travers was the

Hollywood's All-Time

UNIVERSAL STUDIOS throws a "Welcome" party for Gloria Swanson when she returns to the Hollywood sound stages for "Airport 1975."



At Dulles International Airport in Washington, D.C., Gloria Swanson and George Kennedy, two of the stars in the all star cast, of "Airport 1975" converse between scenes.

Glamour Girl - Gloria Swanson

by Robert Kendall

Myrna Loy and Gloria Swanson appear together in all star lineup for "Airport 1975."



Between scenes being filmed for "Airport 1975," Gloria asks questions of set visitor Cassius Clay about his fighting career.

leading man, and Gerda Holmes the leading lady. I had to give Gerda a bunch of flowers. When I saw the film I could hardly see myself it all happened so quickly."

"Who was the man most responsible for giving your film career what it needed to catapult you to stardom?"

Gloria thought a long moment, and then looked up.

"Jack Conway I would say. He put me in my first dramatic film, from the Keystone comedies I'd been doing. Then, of course, there was Cecil B. deMille. He played a great big part in my career."

"What about deMille?"

"I was in awe of him," Gloria smiled, her face radiant, as she mentioned the fabulous showman. "He was the most important director in the movie industry. deMille was at Paramount where so many big stars were. It was like entering the Garden of Eden to walk on a Paramount soundstage, and deMille was the top man."

"Tell me more about deMille."

"He was a brilliant man. Perhaps he had more of an opportunity to show it than some of the others. Cecil B. deMille didn't like anything slipshod. Working with him was very formal, almost militant, but always wonderful."

"One reason often given for your youthful glamour has been your vegetarian diet. Could you tell us your viewpoints on diet?"

"Yes," she nodded willingly, "to be a vegetarian is only trying to be healthy because much of the meat processed today is sick. Fallout, radiation, and sprays contribute to contamination. The animals are often tied up and fed something that someone has discovered will add much more fat. They hold fluids in their bodies, and they give them anti-biotics, when they are sick. They give animals female sex hormones to make them heavier, and make the meat more tender. When food is contaminated in this way, I simply don't want to eat it."

"Before you came to Hollywood?"

"I was born in Chicago," she replied, "and left there around eight years of age. We went to Puerto Rico where my father was stationed, and we commuted back to Chicago for the summers. The tropics in those days had no air-conditioning and white women weren't supposed to live there."

She continued.

"We also spent a considerable amount of time in Key West, Florida,

Rare old time stills



GLORIA SWANSON, classic glamour pose, circa "Sunset Boulevard"

Gloria doing a TV show at MGM, "Dr. Kildare."



RARE STILL, of Gloria Swanson, in "For Better, For Worse," 1919

Exterior shot of Gloria Swanson's home, she once owned in Beverly Hills, which faced "Sunset Boulevard."



A great actress - great in Airport '75



An intense look forms on Gloria's face, as she worries about her fate in a moving scene from "Airport 1975."



Emotional agony shows on Swanson as fear haunts her in a grim realization of what might happen.



A moment of terror reflects vividly on Swanson's face during a tense period on the plane.

and then we went to the Phillipines when my father was assigned his post there. We were waylaid in Southern California when I got into pictures."

Right now, Gloria Swanson, is riding the crest of her fantastic career with her bravo performance in the all-star Universal movie hit, "Airport." She has traveled all over the world promoting the picture, and she made a shrewd observation concerning one critic's complaint that "Airport" was commercial.

She smiled, "can you imagine what would happen to the movie industry if Hollywood produced pictures that weren't commercial. Critics would be out of work, wouldn't they?"

Gloria's TV appearances are "events," and when she starred in Curtis Harrington's "Killer Bees" for ABC movies, she portrayed a difficult role of a woman who maintained beehives, for purposes of killing.

Recently, she was lighting up the Great White Way, with her critically acclaimed stage performance in "Butterflies Are Free," and she delighted audiences in her stage hit, "Reprise," about a famous star contemplating a comeback.

But it was in "SUNSET BOULEVARD," that Gloria wowed the world in her fabulous portrayal of a "glamour star," lost in the illusion of her own fabled greatness. When I showed Gloria a "still" of a Beverly Hills home she used to own, she smiled as she

looked at it.

"I loved that home," she said softly, "it was situated just across the driveway from this suite."

Glancing out the windows, I saw a beautiful home, but it didn't resemble the one in the picture. She explained, "Oh, they tore my house down. Progress. There are three houses there now. My house and lot went from one street to the other, with the house facing Sunset Boulevard."

Returning to "Airport," she commented, "Airport's production schedule was amazing. We started shooting it in May of 1974, and finished it in September, and it was showing in theatres all over the world in October of 1974."

"The progress at Universal is fascinating," she continued, "about ten thousand people a day take the Universal Studio Tour in the summer. I've never seen such a modus-operandi in all my life."

"Have you taken the Universal Studio Tour?"

"Not the regular tour," she explained, "but later we had some of the pilots who were using a helicopter that we used in "Airport" to photograph the '747' in the air, who wanted to see the studio. So, we had a special tour for all of us. I don't think it was as long as the regular tour."

"What impressed you most about the tour?"

"There was so much to see, it's

hard to say. But, I suppose I'd have to say the dramatic parting of the waters, which made me think of deMille. Then there was the house that suddenly burst into flames. And there were streets and sets that people will instantly recognize from some of their favorite TV shows and motion pictures. They can go on a set and watch actors doing a scene."

"Do you still design your own clothes?"

"I don't have time for that," she replied.

Recalling a color shot of her in a blue hat, blue pant-suit outfit, I asked her about it.

"That was a beautiful outfit, I thought," she smiled. "My daughter told me they were wearing blue jeans in Paris. I let out a scream. It was a good thing she told me to sit down before she made that startling revelation. We were going to Paris this past fall for my 75th birthday, and they were honoring me at Cinematecque Francais, with a Gloria Swanson Film Festival.

I had a very interesting designer style a set of blue jeans for me, with a matching hat in the same material. But when I put the outfit on—I knew there was still something lacking.

So I went to my closet and dragged out my sables and wound them around my neck. The sables added just the perfect finishing touch.

I'll never forget my entrance to

CLOSE-UP Charleston Heston



Charlton Heston portrays a former jet pilot who works as an airlines trouble shooter.



Heston, mobbed by fans, between takes of "Airport 1975."

Charlton Heston displays emotional intensity in an agonizing moment of decision.



Dulles Airport. I arrived in a big limousine with luggage all over me, and when I was pulled out of this limousine, there I was in blue jeans and sables."

"Have you ever had any ESP experiences?"

"Yes," she replied, "At dinner one evening a friend and I had a discussion regarding some famous quote. We couldn't determine who was correct because we didn't have a reference book to check it out at the part. However, the very next morning, he phoned me about 11, and I was still half-asleep. As I spoke into the phone I heard myself saying, 'the largest cathedral in Naples has been bombed', over and over like a broken record. This was during World War II, and I'd never been near Naples. He woke me up, by demanding, 'What do you mean the largest cathedral in Naples has been bombed?' I came fully awake, sat up, and looked at the clock and it was 11 A.M. I replied, 'I guess I must have had a dream.'"

He told me he'd found the quote in question, and he was correct. After our conversation I couldn't recall having any dream or seeing a cathedral being bombed. But the very next day in the afternoon, my friend phoned me and asked me if I'd seen the 'Extras', and I told him that he knew very well I didn't go out for the newspapers. And then he read the headline to me, 'Naples Bombed—Largest Cathedral in Naples. . . ' I felt numb for this was what I had told him 27 hours before the news was out."

"Regarding illness?"

"I know it to be a fact that you can reverse and control and get rid of illness. Everyone should have complete control over every cell in his body, consciously or subconsciously."

"About boredom?"

"I have an insatiable curiosity and I'm never bored. If I ever find myself with nothing to do, I run to a good book quickly. This is why you seldom find me at cocktail parties."

Gloria continued, "I love beauty, and nothing is really beautiful if it's filthy dirty. I can't understand people who go out and buy a pair of white canvas shoes, and before they'll wear them, they'll make them dirty. They'll buy a new pair of blue jeans and make holes in them or splash them with ink. Why? I don't understand this mentality."

With a smile, Gloria recalled with delight, "One time a famous publisher I knew quite well was standing with a group of people at a party. They were looking my way and talking. Finally, the publisher came over to me and asked if he could look into my purse, as this was what their discussion had revolved about. I handed him my

purse, as the others clustered by to watch him open it.

'You see,' he exclaimed, 'this is a 'tidy-mind' person. Everything is in its proper place. It's not a jungle of a mess.'

"Right now," Gloria lamented, "when I see a suitcase I get sick. I think of the packing and unpacking. For the first time in my life, I almost feel I'd like to slip on a mu-mu and stay there. For example, I've just jetted in from Alaska so I have my furs and 'woolies', and boots. People tell me, 'Gloria you travel with too much luggage,' but what else can I do? I think I'm going to get a uniform like a man just one or two changes in brown and one in black and just carry my extra shoes when I'm traveling. I'll cut my hair short enough so I won't have to worry about the correct current for my hair dryer.

"Where have I been? I flew from New York to Portugal, where I have a home, from Portugal to Spain to do a TV show, from Madrid to Rome. Here I was in a villa with something fascinating going on," she smiled, her eyes sparkling with delight, "but I can't tell you about that right now. From the villa back to Portugal where they are supposedly having a revolution. Next, I went to Paris. From Paris on to London. Going from Paris to London, two of my bags were lost, and went off to Bombay. Now, come on, with my hats and part of my food. Can you imagine this? I'm without hats and without food. That was really a tragedy in my life. No sooner had I come back to the United States than I had to figure out what to wear in Alaska, and what to wear in the desert, and what to wear tomorrow when I appear on the Dinah Shore Show in Los Angeles."

Leaning back, she admitted with a heavy sigh, "it's such a relief to get back to Portugal where no one really cares at all that I'm Gloria Swanson. My neighbors talk to me about what kind of seeds they are going to put into the ground. I have a cute little house over there, about a block from the ocean..."

"Recently, I read about your going to see Katherine Kuhlman. From what the article said, you found her fascinating."

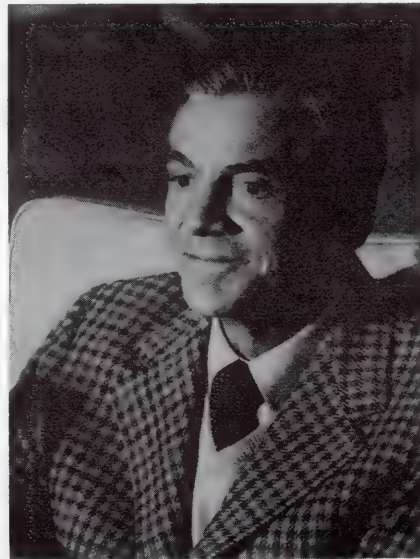
"Yes," she affirmed enthusiastically, "I saw her last night on television, and to my mind, there is no question about miracles. I've seen them. I've been to the Shrine Auditorium in Los Angeles about five times. Just because we don't know precisely how a thing works, it's foolish to reject evidence it does work."

She continued, with great feeling.

"We see the results of electricity, because we have effects from elec-



Producer William Frye and Gloria Swanson, discuss a scene in "Airport 1975" between takes.



Dana Andrews appears as a business executive who flies his own private plane in "Airport 1975."



Gloria Swanson visits with young Linda Blair between scenes.



Swanson goes formal.



Senior stewardess Nancy Pryor (Karen Black) attempts to help Captain Troy Stacy (Efrem Zimbalist, Jr.) injured when a private plane collides with the nose cone of the big 747.

Mrs. Patroni (Susan Clark), wife of the airlines president, explains the operation of the Boeing 747 on which they are passengers to her son (Brian Morrison).

Gloria Swanson, and Agusta Summerland (who plays her secretary Winnie) rejoice at a happy moment of relief in "Airport 1975."

tricity. It's going through your body and my body right now, including the radio and TV and everything else. Just because somebody hasn't been able to scientifically put it into a machine and test it yet, doesn't mean we should reject the validity of the miracles we see. I can't believe that these few years that we have can be all there is to life. The first ten years we don't remember very much. A third of our lives, we sleep away. So even if you live to 80, 90, or 100 years old, it's a very short time to be here—to learn something—unless there is a continuance of life. Look what I've seen in my lifetime; the British Empire from being the greatest to where it is today. The great America, in the condition that we're in today. Italy is bankrupt."

She paused.

"We press a button, and we can talk to someone on the other side of the world. This morning in two minutes I was speaking to a friend in France. We have all these fantastic inventions, and yet spiritually we don't seem to have grown much. I'm hoping we can have a renaissance of the spiritual, and bring back something we must have had at one time to achieve what we have.

"The amount of sickness in the world is unnecessary because everyone has gotten away from the natural. Everything has to be bigger and better. Cabbages six times the ordinary size of cabbages, and it's just like that with automobiles, the bigger, the better, the more expensive. I think we need to get back to the country store, to small businesses, to the governments of the state. We *must* change our values. I think many young people understand this. I think many young people today are feeling revulsion toward the materialistic."

And thus my interview ended with the grand lady of the movies, the shining glamour symbol, who turned out to be a fascinating human being, who loved her privacy, her neighbors, her seacoast home in Portugal, more than the spotlight.

Gloria Swanson, a woman who has scaled the heights of Hollywood fame and fortune, and yet kept her feet on the ground. A woman with a marvelous mind to match her beautiful body—who has had the material goods of this world heaped on her, as a reward for her huge contribution to the entertainment industry. Yet, a humble, modest woman, who possesses balance, poise, and sound judgment.

A woman whose spirit, youth, vision and vivacity for living electrifies you, so that when you leave her, you feel momentarily alone. For she is living evidence of clear thinking, clean living. Yet, when one remembers what she has to say, it is heartwarming! △



you remember these famous scenes?



Gloria Swanson in dramatic scenes from earlier movies

The ever glamorous Gloria Swanson.





1941- Adolphe Menjou and Gloria Swanson in RKO's AA Father Takes a Wife "



Gloria and ABC's Bill Cullens.

On set of " The World's Greatest Showman ". (Top-L to R)Joseph Hopper Jr., grandson of Cecile B de Mille, Henry Wilcoxon, Mrs. Cecilia Presley, de Mille's grand-daughter. (Bottom) Anne Bawkins, film editor and Gloria Swanson.

1949- Gloria takes a stroll with Producer Adolph Zukor on Paramount lot.

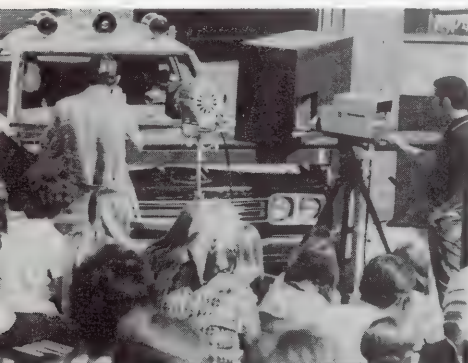


Eleven million visitors see how movies are made UNIVERSAL STUDIOS TOUR

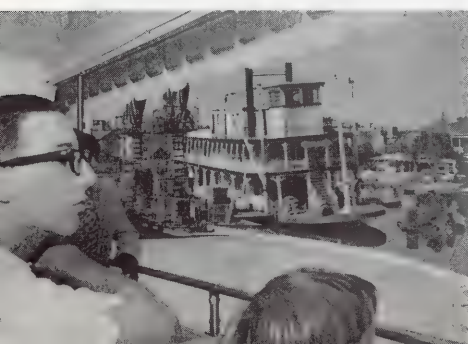


FAMOUS ALFRED HITCHCOCK SET from the chiller "Psycho."

ON STAGE 70—You're in the picture.



Famous "PADDLEWHEEL" "Sea Witch."



FLASH FLOOD—A wall of water heads for your tram.

Universal Studios, the world's largest and busiest motion picture and television production facility officially opened on March 15, 1915. To inaugurate Universal City a special train was sent across the nation to bring important guests westward. No less than the famous William (Buffalo Bill) Cody got on at Denver and by the time the train reached Hollywood, 15,000 people were on hand for the official opening of the Studio.

Today, they are still coming in droves from across the nation to visit Universal Studios and see the spectacular Universal Movie Tour. Since the opening of the tour on July 14, 1964 more than 11 million people have visited the Studio and two million more are expected this year to see how movies are really made.

In 1915, Carl Laemmle brought movie making to the San Fernando Valley when he converted a chicken ranch into Universal Studios. There he

Runaway trains, Rockslides jolt tourists into movie realism



The runaway train haunts what once was a peaceful western town on Universal's back lot. Visitors experience the menacing terror of a huge locomotive as it bears down on each tram which dares to cross its path.

Sound effects such as warning bells, steam whistles, and locomotion add to the realism of the train as it heads toward the tram at its 'breakneck' speed of seven miles per hour.

Of course, true to the old Hollywood tradition, the train stops just in a nick of time, the passengers are saved and the tram continues unharmed.

The locomotive took four months to complete and was constructed by the electronic magicians in Universal Studios Special Effects department.

The train is powered by air motors and features two braking systems. Once the tram is safely across the tracks the train reverses itself automatically, and can be ready to repeat its attack in just two minutes.

The giant rockslide is another of the thrilling special effects designed to give visitors a personal demonstration of how it's done in the movies.

As the "Glamortram" passes below a rocky hillside on the tour route, the earth rumbles and groans. All of a sudden the top of the hill begins to crumble and 600 styrofoam boulders careen down the hill. The rockslide is completely recyclable and the entire process takes only 90 seconds. △

Runaway trains and giant rockslides are as common an occurrence on the Universal Studios Tour these days as the "Parting of the Red Sea" and raging "flash floods."

Universal's own nine-ton version of "Casey Jones," and the rockslide, which features 600 styrofoam boulders are two of the tour's newest special effects.

TOUR SCHEDULE Continuous tours, every few minutes, begin at 10:00 a.m. and the last complete tour is at 3:30 p.m. daily. During spring and winter school vacations, and the summer season (mid-June through Labor Day), continuous tours begin at 9:00 a.m. and the last complete tour is at 5:00 p.m. Tours are not given on Thanksgiving and Christmas Day.

TOUR RATES Adults, \$4.95, Juniors (12-16), \$3.95; Children (5-11), \$2.95; Children under 5, free when accompanied by an adult.

GROUP SERVICES Reservations may be made in advance for reduced rates and personalized services for groups of 20 or more, by calling the Group Services Department at (213) 985-4321, Ext. 1614, or by writing Universal Studios Tour, P.O. Box 8620, Universal City, California 91608.

STARGAZING Visitors to Universal often see movie and television performers around the lot, and each weekend, celebrities from films and TV pose for pictures and sign autographs for guests on the tour.

Cameras welcome and refreshments available.

charged the public \$.25 apiece to see silent films made on his two stages.

Laemmle's acreage was part of the original Rancho Cahuenga de Ramirez land grant given by Charles IV of Spain in 1795, and the historical spot where, in 1846, Mexico's General Pio Pico and U.S. Army Colonel John C. Fremont signed the treaty whereby the territory of California was ceded to the United States.

Now, Universal is a fully self-contained, 420-acre city, with its own mayor, chamber of commerce, fire and police departments, traffic problems and a full-time population of two. This unique city also encompasses a United States Post Office, the 500-room Sheraton-Universal Hotel, branches of the Bank of America and the E.F. Hutton stock brokerage and the film laboratories of Technicolor.

The Universal City master plan calls for high rise garden office complexes, shops, restaurants, boutiques, etc. and the establishment of a new movie museum to make Universal City a complete business and pleasure environment.

MOVIE MAKING HISTORY

Since its opening Universal has produced an average of 55 feature films each year. "Damon and Pythias" was the first film completed at the studio. Other classics include "The Hunchback of Notre Dame," "The Phantom of the Opera," "All Quiet on the Western Front," "Dracula," "Frankenstein," "The Bank Dick," "My Little Chickadee," "Madame X," "Show Boat," "The Killers," "Back Street," "Imitation of Life," "The Egg and I," "Magnificent Obsession," "To Kill a Mockingbird," "Spartacus," "The Glenn Miller Story," "Arabian Nights," "That Touch of Mink," "Psycho," "Pillow Talk," "Operation Petticoat," "Flower Drum Song," "Thoroughly Modern Millie," "The Andromeda Strain" and "Airport."

Many favorite movie serials were also made at Universal Studios, including those starring Ma and Pa Kettle, Francis the Talking Mule, Abbott and Costello, Sherlock Holmes, Flash Gordon, The Dead End Kids, Ace Drummond, Buck Rogers, Smilin' Jack and The Green Hornet.

UNIVERSAL TELEVISION

Universal Television continues to be the industry leader in production of successful series for the small screen. Some popular past series include "The Munsters," "McHale's Navy," "Bachelor Father," "Leave It to Beaver," "Riverboat," "The Bob Hope Chrysler Theatre," "Dragnet," "Convoy," "Laredo," "Laramie," "Alfred Hitchcock Presents," "The Virginian," "The Men from Shiloh," "Wagon Train," "Tammy," "Arrest and Trail," "Run

for Your Life," "The Bold ones," and "The Name of the Game."

MCA RECORDS

In 1973, the separate record companies of Decca, Uni and Kapp were consolidated under the banner of MCA Records. More than 150 artists are affiliated with the label, including Elton John, Pete Fountain, Sonny and Cher, Bill Cosby, Neil Diamond, Bert Kaempfert, Rick Nelson, Loretta Lynn, Conway Twitty, Bill Anderson, the Who, and Roger Williams.

Universal Studios are located at the Hollywood Freeway and Lankershim Blvd., just a few minutes from the center of Hollywood. △



GAY "PAREE" street built for "All Quiet on the Western Front."

STAGE 32 WHERE MOVIES AND TV SHOWS ARE FILMED

One of the most fascinating stops on the Universal Studios Tour is "Stage 32." Here, visitors get a real, behind-the-scenes look at how movies and television shows are filmed within the confines of a sound stage.

On your visit to Stage 32, your guide will let you in on many of the secrets behind film production. The new Stage 32 features a demonstration of the "matte process." A film demonstration will show you how paintings on glass, known as mattes, are incorporated into motion picture film so as to portray actors in illusionary back-grounds. The mattes used in the demonstration are from two of Universal's most popular series "McMillan and Wife," starring Rock Hudson and Susan St. James, and "Six Million Dollar Man," starring Lee Majors.

The second set you'll visit it the "Ironsides" set, demonstrating such things as how movie makers make rain fall "on cue" and how daytime and nighttime lighting is created.

A most realistic half of a full-scale San Francisco trolley car is used in a demonstration of the film technique known as rear screen projection. You'll see how easy it is for our movie makers to bring the hills and streets of San Francisco to a Universal sound stage.

A haunted castle which looks so real that you'll shiver shows how special effects are used to create Hollywood's famous monster movies.



THE PARTING OF THE RED SEA—
An electronic miracle.



HURRICANE SCENE—Realistic and frightening.



PT-73 moored on McHale's ocean—in TV series.



STUNT SHOW is one of the five live shows.



IT'S AMAZING HOW BUILDINGS burn down on cue.

The Entertainment Center of the World

includes four distinct areas that combine to give visitors an enlightening view of movie making — the Front Lot, Back Lot, Prop Plaza and the Visitors Entertainment Center.

THE FRONT LOT

Located here are 34 sound stages, used for filming interior scenes, stars' dressing rooms, producers and directors' offices and countless departments involved in film production. Some that you will pass, whose functions will be explained by your tour guide, include makeup, wardrobe, special effects, music and editorial.

The tour route leads past the offices of such actors, producers and directors as Alfred Hitchcock, Goldie Hawn, Clint Eastwood, Hal Wallis, Jack Webb, Raymond Burr, Robert Wise, Robert Young and Richard Zanuck.

You will also pass the bungalow of Edith Head, winner of eight Academy Awards for costume design, and you may be treated to a chat with this foremost lady of film fashion, as she frequently shows sketches she is working on to the visitors.

The first stop on the tour may well be your last. Or at least it may seem so. As your Glamortram passes below a rocky hillside, the earth begins to shake and groan. All of the sudden the hill above you begins to crumble and you're caught in the middle of a giant rockslide. The rockslide is one of the newest additions to the tour. It's a close call, but you're saved. The 600 boulders are styrofoam.

Your next stop is at the lavish dressing room of Lucille Ball. You'll see the surroundings in which television's first lady relaxed when she was filming "Here's Lucy" on Universal's Stage 24.

THE BACK LOT

You'll want to take lots of pictures on Universal's back lot, the largest in the world. Its 561 separate buildings lack insides and backsides, but they are versatile enough to replicate any locale, at almost any point in history, during any season. Here, also, are large areas of brush, woodland, hills and open fields, maintained in their natural state so that outdoor scenes can be shot realistically right on the premises.

Colonial Street is a typical American residential street that can be a modern community or a village at the turn of the century. Its buildings are constantly undergoing alterations in landscaping and exteriors to prevent viewing audiences from becoming too familiar with them. Only here, could Joan Crawford, James Garner, Paul Newman, Joanne Woodward and Don Knotts all live in the same house—in different movies. The residence of America's number one general practitioner, "Marcus Welby, M.D.," was occupied for many happy television seasons by the Cleaver family on "Leave It to Beaver."

Colonial Mansion, built in 1925 for the silent film, "Uncle Tom's Cabin," is the place where Dorothy Malone lived in "Written on the Wind" and where Robert Ironside was shot, inflicting the wound that put him in a wheelchair for the NBC-TV series, "Ironside." The house with the hydracal front and the foam plastic roof was occupied by Tippi Hedren and Sean Connery in Alfred Hitchcock's "Marnie," and later was used as an American Embassy on "Run for Your Life," starring Ben Gazzara. In one house, Doris Day lived with Rock Hudson in "Send Me No Flowers," and she soon moved next door to live with James Garner in "The Thrill of it All." In the same house where James Stewart lived with a six-foot invisible rabbit named "Harvey," Jack Webb, as Sgt. Joe Friday, trapped a murder suspect on "Dragnet." The Victorian home of "The Munsters" was remodeled for use by Clint Eastwood in the feature film, "Coogan's Bluff." Many other Hollywood stars have had a movie home on this street, and your guide will

tell you who lived where in what film.

European Street is a network of streets, town squares and buildings that can become any place in Europe by "re-dressing" the buildings and putting up signs in different languages. Here you can see authentic reproductions of old world architecture and decoration. Movies made in this area include "All Quiet on the Western Front," "The Art of Love," starring Elke Sommer and Dick Van Dyke, "Torn Curtain," Hitchcock's thriller starring Paul Newman and Julie Andrews, "The Hunchback of Notre Dame" and "Spartacus."

Six Points Texas is a western town with six intersecting streets—a unique arrangement which permits more than one film company to shoot at a time. It dates back to Tom Mix and Harry Carey's first Universal cowboy movie in 1918. Each street looks different, so if a script calls for the sheriff to chase the outlaw from one town to another, all they really have to do is go around the corner. Many segments of the television series, "The Virginian," "Wagon Train," "The Men from Shiloh" and "Alias Smith and Jones" were filmed in this area, as were portions of the movies, "Texas across the River," starring Dean Martin, "My Little Chickadee," starring W.C. Fields and Mae West, "Winchester 73" and "The Rare Breed," both starring James Stewart and "Tell Them Willie Boy Is Here," starring Robert Redford.

New York Street, half of which is a duplicate of a brownstone street, and half of which can be dressed as any large American city, has been the location for "The Sting," winner of seven Academy Awards, including Best Picture; "Thoroughly Modern Millie," "Sweet Charity," "Airport," several Abbot and Costello movies, Hitchcock's "Topaz," "Madame X" and "Lover Come Back." It is used frequently for realistic locations in such television series as "Kojak," "Columbo," "Ironside," and "McMillan and Wife."

Courthouse Square was originally built for "Inherit the Wind," starring Spencer Tracy and Frederic March. It was also used in "To Kill a Mockingbird," starring Gregory Peck, and on the courthouse steps, thousands of screaming teenagers waved goodbye to their idol in "Bye Bye, Birdie." The courthouse is one of the few sets on the back lot that is not at least three-sided. Its facade, built of wood and painted to look like marble, is supported by steel scaffolding.

MORE SPECIAL EFFECTS

In addition to the realistic rockslide you've just managed to escape from, there are many other thrilling special effects to experience on the Universal Studios Tour.

Flash Flood Unsuspecting visitors are met by a clap of thunder on their way down an old Mexican street. A torrential rain begins and suddenly—flash flood! A wall of water pours down the sleepy street, gathering power as it sweeps forward, building higher, uprooting a thirty-foot tree until, at the last possible second, it passes safely under a stone bridge, to be recycled for the next onslaught in just three minutes.

Torpedo! As your tram passes along the shore of one of Universal's man-made lakes, a submarine conning tower begins to track your progress. Suddenly, someone shouts "torpedo!" and tram passengers look up to see the missile slicing toward them. You'll be glad it's only the creation of the special effects department when the explosion sends a gigantic geyser of water into the air right beside you.

The Parting of the Red Sea Did you think that only Moses and Cecil B. DeMille could part the waters of the Red Sea? Every visitor to Universal can see it happen. Not a heavenly miracle but an electronic one, this outstanding special effect parts a lake 600 feet long, 150 feet side and 5 feet deep. The tram drives right through, and the waters close in again. And



there is a second surprise miracle on the way back!

Snow set It's expensive to go to Switzerland just because a script calls for snow. You'll see how film makers can make it look like winter by covering buildings and trees with plastic shavings and powdered gypsum to look just like snow. It won't melt, even in 100 degree sunshine.

Tropical Jungle Among the buildings on the back lot, it is startling to come across a stretch of jungle, complete with thatched huts, brooding stone idols and even a life-sized, and very life-like gorilla. A set such as this would save traveling to an authentic location for a film like "Father Goose," starring Cary Grant and Leslie Caron, or a TV series such as "Gilligan's Island."

Runaway Train Imagine the terror of a nine-ton locomotive bearing down on you and your tram is stalled on the tracks. You don't have to imagine it because it actually happens on the Universal Studios Tour. Our own version of "Casey Jones," the runaway train, haunts what once was a peaceful western town on Universal's back lot. The locomotive menaces every tram which dares to cross its path. Of course, true to the old Hollywood tradition, the train stops just in a knick of time, you are saved by our special effects men.

Hurricane A full-blown hurricane is always in progress on another of Universal's man-made lakes. This bit of movie magic is accomplished by using a wave machine, wind and rain makers and a device which creates lightning by exploding bursts of fine aluminum powder.

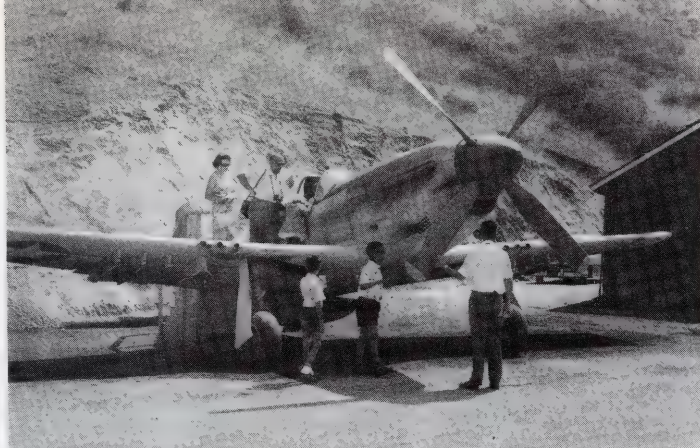
Burning Mansion How does Hollywood burn the same building again and again? There's a house on the back lot that will burn on cue. Real flames burst from the building, charring the facade, but it never burns down completely. Your guide will explain just how it's done.

Many other sights and sets on the back lot include a 60-foot high push button waterfall, a Mississippi riverboat, military aircraft, vessels, both full-sized and miniature, the Tower of London, the old fort used in "Wagon Train," portable trees and even whole portable forests which are used for blocking out unwanted background.

PROP PLAZA

At Prop Plaza, where you stop midway in the tour, you will get a close up view of dozens of real film props, all of which can be played on and photographed. These include a western jail, a Model T Ford that bounces (on springs) along a country road (the background moves, not the car), the interior of a World War II submarine, and the original "War Wagon" from that John Wayne movie. There are also many giant props that are used whenever the actors have to be smaller-than-life, such as in "The Incredible Shrinking Man" and the TV series, "Land of the Giants." These include a giant table and chair, camera, telephone, scissors, hairpins the size of railroad ties and a knife that could have been used by Goliath.

For a little off the wall entertainment try fitting your own hands into the handprints of some of Hollywood's most famous television and movie personalities. It's Universal's own "Wall of Fame," where you'll see handprints of such popular



FAMOUS OLD FIGHTER PLANE from World War II.

stars as Joseph Campanella, "Adam 12's" Kent McCord and "Emergency's" Robert Fuller.

Prop Plaza also has a snack bar and a picnic area that overlooks the spectacular San Fernando Valley and Lakeside Country Club, which is Bob Hope's backyard golf course. From this point, you can see a couple of other movie studios.

THE VISITORS ENTERTAINMENT CENTER

At the conclusion of the guided portion of the tour, your Glamourtram will deposit you at the Visitors Entertainment Center where you can spend as much time as you like. Here are many live shows, demonstrations and exhibits, all with movie themes.

Motion Picture and Television Museum This is the only repository of Hollywood memorabilia in the world. The museum's ever changing exhibits include costumes, props, stars' personal effects, priceless antique equipment illustrating the history of motion pictures, from magic lanterns to the cinemascope camera and other artifacts important to the 75-year history of movies and television.

Stage 70 You're in the picture! To demonstrate videotaping, electronic intercutting of scenes, directing and editing, members of the audience are cast as "guest stars" in the popular TV series "Adam 12." Their scenes are filmed, mixed with actual footage from the show, and when the result is seen, via "instant replay," the "guest stars" appear on color television sets playing roles opposite Martin Milner and Kent McCord.

Stunt Show Several times each day, skilled stunt men demonstrate how *not* to get hurt while they fall off buildings, punch each other and dodge real knives and bullwhips. You'll get a thrilling inside view of this dangerous movie profession.

Animal Actors Training Stage Ray Berwick, one of Hollywood's most famous and respected animal trainers, demonstrates the quick minds and amazing capabilities of the birds and animals he has trained for scores of movies and television shows.

Makeup Demonstration Using art and artifice, skilled movie makeup artists transform visiting ladies into stars. Universal's own line of Cinematique cosmetics is on sale here, and the makeup artists will happily answer individual questions.

The Entertainment Center also features cafes, gift shops, the Paul Masson Celebrity Wine Cellar, a snow set, rain set and miniature sea battle. There is a shop featuring unique hand-blown glass and a pottery shop where you can watch the process of making ceramics and buy the completed works. Have a personal work of art created for you by sculptor Milt Nickelson, portrait artist Sonia Sanders or caricaturist Cal Bailey, all of whom have immortalized many Universal stars.

There are also several attractive dining areas, with exciting views, where you can refresh yourself and rest up after stargazing, browsing, and playing. It's a good place to gather your forces, too, before leaving the world of illusion and getting back to that unavoidable reality—the Hollywood Freeway. △

CINEMA CHAT

PHOTOGRAPHS AND PARAGRAPHS
OF PICTURES, PLAYS, AND PLAYERS

by Doug. Elmo Brooks

What Were They Doing in 1915

PRODUCERS HAVE PROBLEMS

July 1915

What a fantastic subject for an article! *"The diamond sinks to the bottom of the sea and is taken by an octopus."* Looks easy enough, doesn't it . . . ? The words are part of the directions in the script of *"Diamond From The Sky,"* the great "American" serial now (1915) in course of production. It is also ONE of the problems facing the producer, William D. Taylor, who declares he does not care how difficult the situations are because he loves to grapple with seeming impossibilities. Now, Mr. Taylor, first get your octopus—but don't grapple with THAT.

PAVLOVA LIKES PICTURE PLAYS

July 1915

"It is more wonderful than the stage" exclaimed the famous Russian dancer. She was on a visit to the *Selig Studios*, and was watching Bessie Eyton interpret a difficult role. Now we understand that Mlle. Pavlova is to play in pictures herself, that she has signed a contract to appear in a film with Universal, and that the production will introduce her full company of forty-seven dancers.

MORE EXPANSION

1915

There is nothing to beat the Pacific Coast for moving-picture making. The Famous Players, for instance, have maintained a studio there for the past year, in which recent Mary Pickford subjects were produced. So satisfactory have been the results that the company is purchasing ground in or near Los Angeles for the erection of three separate studios . . .

SECRET OF COMEDY

1915 (Sennett)

The secret of the successful film-comedy, says Mack Sennett, the famous "Keystone" producer, in the *New York Mirror*, lies in not too clamorous getaway and a whirlwind finish. In other words, speed, right up to the climax of the picture, with everybody going on "high," must be an axiom with the producer. The audience must chuckle from the start, or the film will be a chuckle-less affair. Don't make too much mileage at the start, but keep going well. After the halfway station shall have been passed, get a severe attack of speedphobia, and never let up until the climax.

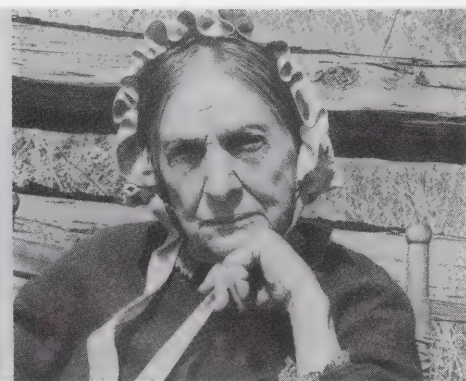
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The Supporting Cast-Beulah Bondi

Jess Hoaglin



Miss Bondi as the old mountain woman, "Martha Corinne," in a recent segment of "The Waltons."



Beulah Bondi as the proud and loving "Sarah Bush Lincoln" in "Crossing Fox River," a segment of the popular "Sandburg's Lincoln" television series.



Beulah Bondi in one of her first outstanding roles, that of Granny Samantha Kincaid in Walt Disney's unforgettable film, "So Dear to My Heart."



Miss Bondi shown here with Hal Holbrook, who portrays Abraham Lincoln in "Sandburg's Lincoln."

One of Hollywood's most prominent character actresses, Beulah Bondi was born in Chicago, May 2, 1892. She made her stage debut in "Little Lord Fauntleroy" in 1901 and for many years following appeared in stock and repertory companies. Her Broadway debut came about when she was cast in "Wild Birds" in 1925. Her play credits included roles in "Street Scene," "The Late Christopher Bean" and "Milestone." In 1933 Miss Bondi came to Hollywood to appear in her first movie and for many years since has been cast in a multitude of films in a variety of character roles. A few of her outstanding credits include "Trail of the Lonesome Pine," "Mr. Smith Goes to Washington," "Our Town," "One Foot in Heaven" and "So Dear to my Heart." In between film work she managed to continue her stage career and appeared in over twelve successful plays. In addition she found time to work in radio and television. One of her most recent appearances was her outstanding characterization

of the old mountain woman, Martha Corinne, in "The Conflict," a segment of "The Waltons." She also completed another role in "Sandburg's Lincoln" series, "Crossing Fox River" in which she portrays Sarah Bush Lincoln. A real trooper, Miss Bondi endears herself to everyone who has the pleasure of working with her and this includes stars, featured players, cameramen and technicians. When not working she is an inveterate traveler and has made frequent trips around the world, as well as covering the United States on various motoring trips. Having lived in the heart of Hollywood for many years she has found time to devote much of her energy to various civic organizations and affairs of the motion picture and television industry. She has been a trustee of the Motion Picture Relief Fund, a member of the Los Angeles Art Association and the League for Crippled Children. But first and foremost, in our opinion, she is truly a "star."

When the stars came in by train

By Teet Carle

† Fleet-footed progress has a habit of erasing much color and excitement from certain show business customs. But making something obsolescent does not destroy all traces of nostalgia. There once were times, for example, when motion picture actresses and actors arrived daily from all over the world — by means of a mode of transportation known as The Train.

Many times I have thought about the magic of olden train arrivals while I was waiting in self-induced bored lethargy

An arrival picture right out of the past is this one which shows Milton Weiss, then of Metro-Goldwyn-Mayer and now a publicist in the San Fernando public relations office of Charles A. Pomerantz (at the extreme right) after he has met Maureen O'Sullivan, and a couple of other travellers from Hollywood (unidentified). Of course, that is Maureen with the white orchid, a posey taken to train side by Weiss. Who would dream that Maureen would mature into the mother of colorful Mia Farrow.



For The Classic Film Buff



In New Delhi, India, Teet Carle (left), the author of this story, meets Diane Baker and Don Borisenko when they arrive from Hollywood to play roles in "Nine Hours to Rama."

watching a giant airplane moping its dull way into a position to disgorge within some sixty seconds a couple of hundred passengers including the personality whom I was meeting.

Into a glass-walled corridor of the air terminal from a long, darkened tube would flow the VIP and other humanity and it always would seem so up-to-date mechanical.

Gone is all the incentive to make happen bright, happy photographs of great stars and eager newcomers alike — posed so interestingly that crusty newspaper editors seemed always about to thank a publicist for sparking hum-drum city room lives.

A couple of decades ago, we publicists with studio photographers met every incoming train as well as most ocean liners. It was a way of life in small towns all over the nation for much of their citizenry to gather to watch Old 202 or The 5:15 grind to a shuddering halt each day. Cheering incoming ships at seaport resorts still is common practice.

Arriving trains spelled action. The Iron Horses came chugging in, engine throbbing, steam hissing. People got on and off in clusters. Old fashioned today, it was "nowness" then.

The practice of photographers to pose famous lovelies arriving in New York harbor seated high above the camera on the ship's rail with legs crossed, thus

displaying an expanse of silk hosiery, gave birth to the expression "cheesecake." Today any leggy shot of a female IN SOME KIND OF CLOTHES is referred to as cheesecake.

The snap-shot artists used to prompt simulated wide smiles by calling to the subjects, "Say cheese." That word spread the lips and showed the teeth. Cheesecake as a word flourished in the thirties, even before "Pin Up" came into use.

Since no celebrity travels into town by train anymore and rarely disembarks from a steamer, a few brief memories of the "arrival" may be more than nostalgic.

For several years, I met the Four Marx Brothers (yep, Zeppo was one of them away back then) whenever they came West for another movie or finished a tour. Always, there was a hamper in the studio car with wigs and comedy props and the brothers always clowned. Eventually, there seemed nothing new in the crazy line to ask of them at the side of the train. I met them empty-handed and the photographer and I posed them in business suits, straight and serious like four banking executives. We sent the pictures to the newspapers as a matter of course.

And what happened? Every paper used the photos big, calling attention to Groucho, Harpo, Chico and Zeppo as they really were when not "on stage."

Props always were life-savers for press agents who knew that editors wanted something besides even pretty faces and inciting legs if possible. Triple that

Little cheesecake here, however. Gloria Swanson poses prettily at the Los Angeles railroad station when she comes to town to play the starring role in "Sunset Boulevard."



It was not always just arriving for roles that featured photos of movie stars at train steps. Here is Joan Crawford, in her dark glasses, boarding a choo-choo for a premiere in New York.



"must" with men. When I met Moran and Mack, the Two Black Crows of records, vaudeville and radio on their arrival for their first movie, the "prop" was obvious. A crow. I didn't trust a live one so the property department produced a stuffed crow.

After the pictures were taken, the comedians said they'd dearly love to own that crow. I gave it to them. I later got my ears chopped off by the publicity business manager because the crow had been rented and was valued at \$125. Since you don't ask for a present back from a star you're going to work with on two movies, publicity paid. For some reason, I didn't get a promised raise for a full year.

The wisdom of taking one-column photos came loud and clear when we met Helen Kane, the Boop-boopy-doop girl of baby-talk singing fame. On arrival, we first shot a half dozen poses of her standing on a step waving. Some leg, but not much. Then we brought out the props, including a giant baby buggy and hood. We made dozens of pictures, all of which were "sensational" (our opinion)



and would fill two and three columns. To the papers, I ran with plate holders.

The next day, six papers (oh, there were that many in Los Angeles then) ran news photos of Miss Kane. All one columners, standing on a step, waving. Three disaster stories had eaten up most of the pictorial space that day.

Later, when Maurice Chevalier came to town at the old Santa Fe station (crumbly red brick), we gambled with disaster, braving a chance of no pictures in print. At that time, Fanchon and Marco presented musical stage shows with movies at the old downtown Lowe's State, 7th & Broadway (downtown Los Angeles) Chevalier came in on a morning train and we "bright" publicists promoted the chorus line of 36 dancers to come meet the French star in their silken tights and twinkling legs.

Even a tight pose of Chevalier with the girls looked like a C. B. DeMille scene. But all the papers used the photos, four to six columns wide. That's a lot of shapely legs in print.

So you look at today's chicks in 1971 brevities and think the world has improved. One Sunday in 1931 (someone in the Paramount New York office always booked celebrities to reach Los Angeles Sunday, thus wrecking my ONLY day off since studios worked Saturdays) I went to the train, to meet Lili Damita, incoming to play opposite Gary Cooper in "Fighting Caravans."

I had no idea what kind of art I could get on this French bombshell. I'd been told by Hank Arnold, press agent for Goldwyn to whom Lili was under contract, not to worry, that she'd come up with something. She did. As we prepared to photograph, she said, "Want me to show my travelling outfit? When I'm in the stateroom, I take off the heavy skirt." She folded back the garment. What she wore, made of the same material as the skirt, were exactly what hot pants are today. She hit every paper in town for two colorful columns.

But I guess the prize recollection was the time I learned that animals in pictures with beautiful stars can give press agents ulcers. A charming doll named Sari Maritz was arriving from England one evening in the early thirties. We in publicity held a huddle to dream up an arrival gimmick.

Our expert on fan magazines and fashions, Julie Lang, said she had read

that something tame called Siamese cats were the rage in Europe. Why not have Miss Maritz fetch her own pet tabby to Hollywood? It sounds crazy now, but we'd never heard of the beasts. But the property department located one at an animal farm. A trainer would have to come along with it.

The Santa Fe Chief always stopped in Pasadena, a 20 minute snail's race from Los Angeles. At the studio, the trainer arrived with something in a carrying cage that looked like a weird kind of cheetah.

I was scared stiff. Trainer said not to worry.

I worried, however. Driven to Pasadena, I boarded the train and invaded Miss Maritz's state room. The trainer was left in the vestibule with Chung-ho until I could hopefully get the lovely young star to say she'd have none of any tabby beast. She said she loved cats. Adored them. In came the monster and she spent the time reaching Los Angeles stroking the animal that kept growling like mush bubbling on a kitchen stove. My stomach got upset.

Sari was petite, Chung-ho ponderous. Our star staggered down the train steps with the beast, confronting cameramen. It was dusk. The train shed was dark. The trainer lost himself in the fringe of the crowd with the portable cage.

The press thought it was tremendous, this beautiful actress fetching a dearly-loved feline all the way to Hollywood. Flash bulbs began to pop. Chung-ho hadn't bargained for this. He was more frightened than the press agent. He let out one scream and climbed right up across Miss Maritz's shoulder and onto her head. Fortunately, she let him have his way, thus escaping some clawing. But, while photogs flashed, the beast leaped to the top of the train and headed for some primeval forest.

The trainer ran after the Siamese, the cage flapping against his legs, calling "Here, Chung-ho, Come, baby."

There were some exciting pictures made that day. They broke well in the newspapers.

It took me six years of drinking amphotel to calm down.

How the hell the trainer and Chung-ho got back to the studio I never knew. I never bothered to look up either man or beast.

Yep, it's fun to see the trains come in. ***

PICTURES—PAST AND PRESENT 1915

It stated, July, 1915: "Fifteen years ago John C. Rice, the famous music-hall comedian, appeared with May Irwin in a one-minute visualisation of "The Kiss," a picture shown in the slot machines of that day at a penny or less a time. They were even glad to give their services without the least compensation, regarding the affair as a splendid advertisement. Today Mr. Rice has just been engaged to support Marie Dressler in a big Lubin production at a salary never dreamed of in these early days.

GORDON GRIFFITH October 1915

Here is a story of how a nine-year-old boy, Gordon Griffith, "Made hay while the sun shone," or rather while he played the part of a newsboy in "Little Mr. Fixer," a Trans-Atlantic drama. "Stand at the corner and shout out the names of these papers," said the producer to the boy. Then he turned to give instructions to the camera man. A few minutes later Gordon presented the astonished producer with a handful of pennies and asked for more papers. These were obtained, but this time the producer had to laughingly remind the business-like youngster that he was only acting for the film, and not getting his living as a real newsboy. (Little did Gordon know at that time, that in 1918 he was to play Tarzan, as a boy, before Elmo Lincoln "took over" as Tarzan . . . The man.)

BESSIE LOVE IS TO BE LEADING WOMAN IN "GOOD BADMAN"

March 1916

Since completing "The Habit of Happiness" current this week at the Knickerbocker theater and scheduled for general release within a month, Douglas Fairbanks has returned to California and begun work on his fifth Triangle picture at the Fine Arts studios.

Allan Dwan remains with him as director. Many of the scenes will be filmed in the Mojave desert with innumerable cowboys assisting.

The scenario calls for some daring horsemanship by the star, and those who have seen his fearlessness in previous Triangle pictures are confident that he will need no double. *Bessie Love* is to be the young star's leading woman. The picture will be called "The Good Badman." △



POSED SELF — Marlene Dietrich loved to pose for publicity stills. She posed herself in front of a mirror while Hurrell took her pictures.



THE OUTLAW — Because of a battle of the bosom with censors, Jane Russell became one of the big stars of the 1940's and set the trend for well endowed ladies. Hurrell's lens mastery helped promote an unknown actress into an international sex symbol.

GEORGE HURRELL

SHOOTING THE STARS

In the last 30-odd years, George Hurrell of Van Nuys, has come to the conclusion life is a snap — and small wonder, he has photographed almost every major star in Hollywood at least once, and sometimes more often. His subjects have ranged from Garbo to Raquel Welch, from Mae West to Clark Gable, and Humphrey Bogart.

He is still busy with the leading stars of our era, including Elizabeth Taylor who just finished "The Only Game in Town" with Warren Beatty. While most of his peers have retired, Hurrell is still looking forward to the next assignment.

As times have changed, Hurrell has adjusted his techniques to conform. Once a star would spend hours in a still gallery to get two or three exceptional shots. Elaborate props would be brought in, and great care would be taken with the pose, hair styling and costume. Now, taking a stars picture is usually confined to a few minutes on the set where the still man is hard pressed to even get his subject to look at him.

Naturally this results in a certain loss of formal quality, but Hurrell is philosophical about the results. "If they like the modern, casual approach," he explained recently, "fine. I will do anything that makes my subjects happy."

A tireless craftsman, Hurrell is never satisfied with himself. "There is always room for improvement," he says, "but sometimes you must settle for less because of circumstances." He regrets not having longer sittings with his famous subjects. But figures it is their loss, not his.

One of his first assignments was Garbo. During the late 1920's and early 1930's, the studios ruled the lives of their stars with an iron fist. The famous Swedish beauty was asked by the

publicity department to pose in a track suit for a publicity shot. No matter what she might have thought about the idea personally, Garbo donned a track suit and went out to pose for Hurrell. No questions asked.

By contrast, the average young star today figures he is above such tactics and resents being asked to do them. This makes life for Hurrell a trifle more difficult. "I have an assignment to finish from the publicity department," he grinned, "but the shrimp I am supposed to shoot figures she knows more about taking a picture than I do."

A few even try to tell Hurrell how to light their faces for best advantage, or where they should pose. "This is silly," he snorts, "it is impossible to tell how you look without a mirror. The only star I ever met who was capable of posing herself was Marlene Dietrich. She used a mirror to get just the right expression and it worked great." But she was very unusual. Most stars couldn't do it."

The main difference between the movie queens of the 1930's and today, Hurrell thinks, is their attitude toward the camera. "I never had any trouble getting the big names to pose. They knew it was in their best interest to cooperate. The sessions would last hours, and not once did I get a complaint. We worked as a team. The bigger the star, the easier it was to photograph them."

"Humphrey Bogart for instance didn't like to have his pictures retouched. He preferred to have his pictures shot straight. He was a very honest type of person," Hurrell went on, "he lived much like he acted on the screen. Blunt, but honest. He always tried hard to help me do my job, and his pictures showed it."

"Clark Gable was much the same way," Hurrell pointed out, "he didn't

have a bad angle. You could shoot him from any side. It didn't matter. He went out of his way to be nice and to assist me in shooting the pictures we needed." The great love of Gables life was Carole Lombard. The actress was a frequent visitor to the Hurrell studio, and would arrive with Gable on many occasions.

"Carole liked to swear at Clark," Hurrell remembers, "to tease him." The actor would try to silence Miss Lombard's blue language because he found it embarrassing. "But the more he tried to stop her, the more she swore," the cameraman recalled, "it was her way of being affectionate, and teasing him."

Mae West was one sitting Hurrell will never forget. The star came with her manager and changed into a revealing outfit. After several hours of work, Hurrell thought he was through, when the star asked to have the gallery door locked so she could be photographed in the nude. The photographer is still wondering how the actress used the negatives. She took them with her.

Joan Crawford loved to pose for photographs and was constantly asking for new sittings. "It was a pleasure to work with Joan," he recalls, "she would do a pose over and over again until we were sure it was right. Sometimes an actress would get impatient with the deliberate way I shot pictures, but not Joan. She was willing to take as much time as needed."

He recently took stills of Raquel Welch, and may be assigned to the stars new picture, "Myra Breckinridge" at 20th Century-Fox. If this happens, it will be a virtual reunion for Hurrell and one of his pet subjects, Mae West, who will also star in the picture. Perhaps now he will have a chance to find out what happened to those nude pictures he took of Mae almost 30 years ago.



CAROLE LOMBARD – Wife of Clark Gable, and one of the most popular stars in the MGM galaxy of the late 1930's, Carole Lombard was one of Hurrell's favorite subjects.

TRAGIC DEATH – Lupe Velez committed suicide but was one of the many beautiful women who posed for the Hurrell lens. She is caught at the height of her career, in a pensive mood.



THE KING – Among Hollywood leading men, Clark Gable was always considered "the King." Even today his shadow is felt in Hollywood, the unseen presence who set the pace for others to follow.

MYSTERIOUS STAR – Greta Garbo left the movies at the pinnacle of her career, yet, and is still regarded by many as one of the greatest of all film beauties.



Scene

JACK ONG

ON FILM

THE TOWERING INFERNO—1974's most action-packed flick is highlighted by fantastic special effects, a better-than-average adventure script, good performances by lots of top stars and Faye Dunaway in a dress you won't believe! Several gruesome scenes prevent this from being a film for the whole family.

A WOMAN UNDER THE INFLUENCE—In sharp contrast to thoroughly pro performances by Gena Rowlands and Peter Falk is some rather unprofessional cinematography and direction. Miss Rowlands is brilliant as a middle aged housewife bullied to mental breakdown by an unsympathetic husband. But right in the middle of the exquisite acting you notice the bad focus and, worse, the boom mike overhead. Pity.

THE GODFATHER, PART II—Slick, polished and awesome in size, this "Godfather" sequel is an intriguing movie in itself. Al Pacino gives us another fine character study. Francis Ford Coppola directed, and his sure, steady techniques keep you as engrossed within the film as John Cassavettes' direction of "A Woman Under the Influence" keeps you out.

MURDER ON THE ORIENT EXPRESS—A typical Agatha Christie whodunit that seems almost out-dated in its style, which is reminiscent of past but elegant times. Albert Finney as the detective is funny, and the film's best moments are his, but unless you're content to watch a stream of glamorous stars come up and do small scenes, it'll be hard to stay awake at a late show! Of course, anything directed by Sidney Lumet ("The Sea Gull") is close to a soothing lullaby, but here he does capture some loving shots of the famous Orient Express; needless to say, even these are overdone.

YOUNG FRANKENSTEIN—Mel Brooks' most ambitious, technically best film to date, with restrained humor, thankfully, for a change. Filmed in crisp black and white, "Young Frankenstein" is a nice tribute to the original, incorporating some scene setups that take you right back. But that's where any similarity ends! Brooks' bit of homage is campy, racy, saucy and loud. Best of all, though, it's funny.

ON STAGE

THE CONSTANT WIFE—Ingrid Bergman graces the local stage scene in Somerset Maugham's comedy directed by John Gielgud. Through the 23rd at the Shubert.

TV tidbits

FRANCINE CARROLL

The holiday season has come and gone and the theme this year was low key more than anything else. The parties weren't as large in number this year, but those that were given had a subdued elegance about them. Two in particular stand out; the small, very exclusive affair ABC gave for studio and network luminaries at the Beverly Hills hotel. The talk was good, the champagne abundant, the food lavish. I wonder if any of the ABC executives there ever thought about starring in some of their network's products? Certainly they are young and handsome enough to tilt the ratings.

- **Tichi Wilkerson Miles**, the lovely lady publisher of the Hollywood Reporter, and her charming husband, Bill, gave a party for Women in Film, and that affair was super elegant. Their magnificent home was filled with the prettiest, wittiest and most talented in our town. Tichi received an award from Mayor Bradley for her outstanding contributions to the culture of our city. I'd like to give her an award for hostess of the year.

- A bittersweet party was given by **Don Mitchell** for the eight good years of Ironside. But no tears were shed, just hundreds of people having a ball. And even though Ironside is no longer being made, its re-runs can be seen every week night on KHJ-TV.

- I'd like to pass on a few kudos that are indeed rightfully deserved. The first is to **COLUMBIA PICTURES** publicity department, which not only sends out fresh new releases constantly, it is done with enthusiasm and regularity.

- Did you notice how practical most of the presents were this Christmas? With food prices skyrocketing out of sight, most of the thoughtful people sent food and beverage gifts. That's one way to start the New Year right. Gift packages of meat, cheese, cake, wine or fruits certainly beat the checkout counter depression.

OUR READERS ASK: G.J. How can they remake TOMA without **TONY MUSANTE**? **ANS.** By calling **ROBERT BLAKE BARETTA**. B.K. Which studio is best for seeing the most stars? **ANS:** Universal is where all the action is, but the stars are usually working on closed sets and aren't that easy to see. U.M. Is it hard to be a contestant on a quiz show? **ANS:** On certain ones, like **HOLLYWOOD SQUARES**, almost impossible. On others, just write and ask, take a test, and if you pass, you'll be scheduled to be a contestant.

Potpourri



FAMED DIRECTOR GEORGE MARSHALL MAKES TV DEBUT

In the modality of a John Houseman-director-turned-actor, another long-time motion picture industry magnate has emerged into the acting field. At 83, George Marshall, super-veteran director of more than 400 silent and sound motion pictures joined the ranks of the Screen Actors Guild for a role in "Police Woman," starring Angie Dickinson and Earl Holliman, airing Friday nights on NBC-TV.

Marshall began his career for Universal in 1912 as an extra and stuntman collecting one dollar-a-fall. One of his big breaks came when he began directing a series of Harry Carey Westerns before he joined the military service for World War I in 1917.

Following military duty, he directed "The Adventures of Ruth" for Pathe and, shortly thereafter, worked with Mack Sennett. In 1925 he became supervising director of all Twentieth Century-Fox shorts. The year 1932 marked his first directorial effort on a sound feature, "Pack Up Your Troubles," co-directing with Raymond McCarey. At the same time he directed two Laurel and Hardy shorts, "Their First Mistake" and "Towed In A Hole." Other notable Marshall films include, "In Old Kentucky," "The Goldwyn Follies," "You Can't Cheat An Honest Man," "Destry Rides Again," "Savage," "Off Limits," "The Perils Of Pauline," "Beyond Mombasa," "The Gazebo," "How The West Was Won," "Boy, Did I Get A Wrong Number" and "Eight On The Lam."

In addition to feature film assignments, Marshall directed such television shows as "Valentine's Day," "Daniel Boone," "Wackiest Ship In The Army," "Here's Lucy," "Cade's County," "The Odd Couple" and "Hec Ramsey."

Nostalgia

JESS HOAGLIN



Two great favorites of the silent screen, Betty Compson and Jack Holt, in a scene from "COURT-MARTIAL", a Columbia Pictures production filmed in 1924.



Beautiful Dolores Costello in "THE MAGNIFICENT AMBERSONS", an RKO-Radio picture filmed in 1942. With Miss Costello is Tim Holt in one of his early screen appearances.



Mary Brian and the late Betty Bronson in a scene from "PETER PAN", the film directed by Herbert Brenon which brought Miss Bronson to the attention of Hollywood. The picture also served to launch the career of Mary Brian and added to the laurels of Esther Ralston.

LEE GRAHAM - MAN ABOUT TOWN

Hostess Marcia Israel with Anne Jeffreys and Bob Sterling at gala holiday party. (Photo by Larry Israel)



Mr. and Mrs. Ricardo Montalban and Mr. and Mrs. Chuck Woolery (Jo Ann Pflug) were among guests at Israel's soiree. (Photo by Larry Israel)

The invitation read "dressy," and guests were just that in a variety of attractive outfits. That's the way it was at Marcia and Larry Israel's holiday dinner in their posh Sunset Blvd. home. The soiree also served to introduce the Israel's houseguest, Kai-Yin Lo, visiting from Hong Kong.

The house was filled with beautiful ladies, but none lovelier than hostess Marcia and her two young daughters, Judy and Jane.

Kay Gable surprised me when she said Clark didn't see "Gone With the Wind" until 7 years after it was released. Oddly, the film classic was not Gable's favorite. He preferred "The Misfits."

Others enjoying the Israel's warm hospitality included Doris and Jules Stein who had so much fun they were among the last to leave; Georgiana and Ricardo Montalban (he was home for the holidays from his "Don Juan In Hell" tour), Anne Jeffreys and Bob Sterling, Henny and Jim Backus, June and Fred MacMurray, Edana Romney and Dr. Harvey Ross, Constance Moore and John Maschio, Harry Joe Brown Jr., Ann Miller and Henry Berger, and that amazing Carroll Righter who never, but NEVER, forgets anyone's astrological sign.

The day after Christmas, with two days off before "Irene" opened in Denver, Patsy Kelly flew to Great Falls, Montana to be at the bedside of Ruby Keeler, hospitalized with an aneurism. Ruby and Patsy have been friends since they attended Jack Blue's tap dancing studio in Brooklyn when they were 11. Patsy's father was the cop on the beat, Ruby's father was the ice man.

Cher Bono was hostess for the opening of her mother's Granny's Cabbage Patch in Brentwood. Cher, in making her mom, Georgia Holt, a grandmother with the birth of Chastity in 1969, became the inspiration for Granny's Cabbage Patch. It features new and antique quilts, and a return to Early Americana with furniture and toys.

Cher, dressed in her usual far out manner, and Chastity made quite an entrance. Cher credits her unusual ap-

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Our Man About Town between Bonos, Cher and Chastity at opening of Granny's Cabbage Patch. (Photo by Frank Edwards)

pearance to one of the truest things her mother ever told her: "There will be a lot of women more beautiful than you, with greater minds and bodies, but you come across prettier. So don't worry about what you don't have." Cher says people have told her to get her nose fixed or her teeth straightened, but she hasn't bothered because "I have more character this way."

An exhausted Liza Minnelli greeted us in her dressing room following her opening night show at the Riviera in Las Vegas. And small wonder! This girl works. She had them going wild following her electrifying performance, climaxed by her special rendition of "Cabaret." It's easy to understand why she was named Vegas' "best female performer" for the second year.

"You've got to be a moving target always. Don't let anyone cut you off at the ankles," Liza once said. She was a student at 16 different schools before she was 16, and hasn't stopped moving yet.

With the accelerating onslaught of books about celebrities, now comes one about Laurence Harvey. Desmond Hickey, of Dublin, has been doing research in England and the United States in preparation for the biography to be published this summer.

Among the many people Hickey has interviewed are Hermione Baddeley, who was instrumental, through her friendship with producer James Woolf, in getting Harvey his big break in "Room At The Top" (a role startlingly similar to the real-life Larry), Margaret Leighton, his first wife, Joan Cohn, who was with him 14 years, five of which they were married; and Paulene Stone, whom he wed 10 months before his death of cancer at the age of 45 in November of 1973.



One of last pictures taken of Laurence Harvey. It was on the set of 'Welcome to Arrow Beach,' in which he starred and directed.

Hickey's biography promises to be as colorful as its subject, who had a hair-trigger temper and "built-in sex sizzle." It will reveal his outrageous extravagances which left him broke and in debt at the time of his death.

Like its subject, the book will be candid and fun and include some of Larry's far-out observations such as "If you're seen out with a man more than once, they label you Gay. If you're seen with a woman, you're having an affair with her. God help you if you're caught walking your dog!"

Once again the holidays officially ended with Edana Romney's Twelfth Night party. On this occasion, the lovely hostess invites only those who have touched her life during the past year and whom she wants to see in the new year. After the last guest has gone, Christmas decorations are removed and the bad luck of the past year swept out.

Following the tradition, English plum puddings are rung in with a bell. Buried in two tasting puddings are separate crowns and the man and woman who find them are King and Queen of Twelfth Night. It was fun and warm and frightfully jolly as the new British Consul General T.W. Aston crowned William Trombridge (with wife Rona Barrett) and Micheline Lerner the new King and Queen.

Morgan Mason, certainly the most elegant 18-year-old around, arrived in his Rolls dressed to the teeth in a black velvet suit and vest. Others included such familiar faces as Marion (Nixon) and Ben Lyon, Matilda and Gabriel Barnett, Doris and Jules Stein, Rhonda Fleming and Ted Mann, Sylvia and Irving Wallace, and Frank McCarthy escorting Glynis Johns, just out of the hospital and looking wonderful.

On the scene...

With Lee Graham



Last picture taken of Jack Benny, shown here with Joan Crosby, HWPC president, and Alan Alda.

JACK BENNY'S FAREWELL APPEARANCE GOLDEN APPLE AWARDS

The Hollywood Women's Press Club's thirty-fourth Golden Apple Awards Christmas luncheon was held at the Beverly Hills Hotel.

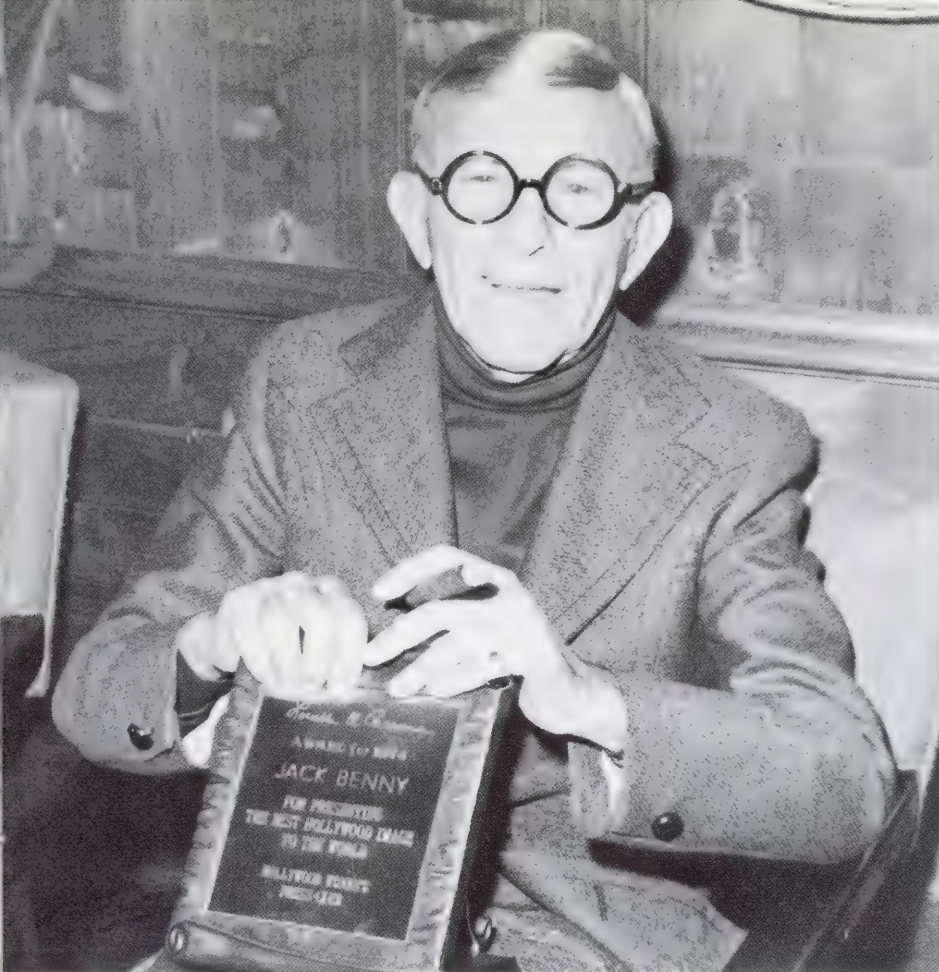
The event will be remembered as the last public appearance of Jack Benny who came to receive the Louella O. Parsons award from Harriet Parsons. Jack felt so bad he had to be helped out to his car, in great pain, before the presentation. Two weeks later he was dead.

Lily Tomlin was Santa Claus and did a simulated telephone conversation with winner, Frank Sinatra.

"You have a collect call for the Hollywood Women's Press Club? Any particular person? Oh, just any two bit hooker."

"I'm sorry Mr. Sinatra, they will not accept your call. Would you like to leave word?"

"Oh, two words!"



George Burns with Louella O. Parsons award which he accepted for his close friend, Jack Benny.

(PHOTOS BY DARLENE HAMMOND, ROY CUMMINGS INC.)

Newcomers of the year winners, Freddie Prinze and Kate Jackson, with male star of the year, Alan Alda.



Lily Tomlin as Santa Claus.



Peter Falk and Dinah Shore.

Troy Donahue congratulates Kate Jackson.



Fans and friends say farewell to Jack Benny

Over 2000 friends and fans came to say goodbye to beloved Jack Benny. They surrounded a glass-walled chapel at Hillside Memorial Cemetery in Culver City. (Sunday, December 29, 1974) to mourn the death of the famous comedian.

George Burns, friend of over 50 years to the unforgettable violin playing Jack Benny (born Benjamin Kubel-sky in Waukegan, Illinois) tried to offer the first tribute saying "I don't know whether I'll be able to do this." He spoke softly over the loud speaker which could not be heard by those outside the chapel. He sobbed and went silent then was helped away from the microphone by Rabbi Edgar F. Magnin.

Bob Hope then successfully delivered the eulogy saying the famed Jack Benny who died the previous Thursday night (of cancer of the pancreas) was a "national treasure." He said Benny was stingy to the end. "He gave us only 80 years and that wasn't enough." Hope said Jack Benny was a genius who "didn't just stand on a stage—he owned it."

Hope's tribute was gentle and light hearted, the salute of one comedian to another. Jack used to say "You always

hurt the one you love." Jack Benny, a perennial 39 died at the age of 80. Hope concluded with "God keep him and enjoy him. We did—for 80 years."

"I can't believe he's gone," said Mary Livingston, wife of the comedian for 47 years and who played his wise cracking friend on radio for so many years. His fellow stars responded in the same manner, finding it hard to imagine the entertainment world without Jack and his myth of stinginess, his mock-serious violin playing and his masterful comic sense of timing.

Benny was hospitalized in Cedars of Lebanon Hospital for four days but doctors could find nothing wrong. "We all thought his pains were psychosomatic but more x-rays and tests were made and cancer was discovered."

He was active in public until December 8 when he made his last personal appearance to accept an award from the Hollywood Women's Press Club.

Among the many celebrities attending the funeral were: Raymond Massey, Cesar Romero, Frank Sinatra, Gregory Peck, James Stewart, Edgar Bergen, Jack Lemmon, Henry Fonda, Andy Griffith, Walter Matthau ... Dinah Shore, Rosalind Russell, Luci

Arnaz, Candice Bergen and Merle Oberon were there. So were Gov. Reagan, U.S. Sen. John V. Tunney (D-Calif.) and former Senator (and actor) George Murphy.

His comedian friends Milton Berle, Bob Hope, Jack Carter, Morey Amsterdam, George Jessel, Groucho Marx, Danny Thomas, and Johnny Carson also were there.

Pallbearers for the beloved comedian were Irving A. Fein, longtime manager of Benny, Mervyn LeRoy, Gregory Peck, Frank Sinatra, Milton Berle, Billy Wilder, Hilliard Marks, Fred De Cordova, Armand Deutch and Leonard Gershe.—Doti Fiorello

Ed Note:

These are exclusive photos taken for HOLLYWOOD STUDIO magazine. As a special accomodation to Studio readers who would like copies of these photos taken at the Jack Benny funeral, photos may be ordered from the photographer, Leonard Ashmore, who provided this magazine with the pictures. Address: 20157 Saticoy St., Canoga Park, Calif 91306 (\$3.50 each, 8 x 10s, includes mailing.)

The Sunday regulars of Jack Benny's old radio and TV shows, Dennis Day, Don Wilson, Phil Harris and Rochester (son in background).





Bob Hope said "Jack was one of the most charitable hearts in show business. He was part of our lives. We may never see his like again."



James Stewart: "I didn't realize he was that sick. It happened so fast . . . we'll miss him tremendously."



Inside the glass-walled chapel where Jack Benny, beloved by all lay in state in a closed coffin. The eulogy was ready by Bob Hope.



Ronald Reagan

George Putnam

Jack Albertson





Wayne Newton and wife

Raymond Massey



Milton Berle

George Jessel

Jack Haley Sr.

Merle Oberon

Jack Lemon

George Murphy





Rosalind Russell (foreground) Gregory Peck and wife, extreme rt.



Peggy Lee



Groucho Marx



Sally Struthers



Natalie Wood and Robert Wagner



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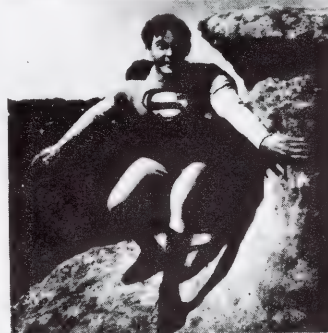
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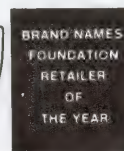
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1 - PERSONALS

THE SILENT PICTURE. The only quarterly magazine devoted to silent films. Only \$4/yr. First Media Press, Dept. HSM, 6 E. 39th St., New York, N.Y. 10016. (12-74-1-75)

WANTED: Any Louis Hayward photos, posters, magazine articles, clippings, scrapbooks, television tapes, 16mm or 35mm film prints. Bev Zlozower, 6414 Colgate, Los Angeles, Calif. 90048.

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Original 1930's-40's movie star endorsement ads, movie ads with photos, misc. movie/movie star material from magazines & newspapers. List 25c. A. Vosburgh, 443 N. Gardner, L.A., Calif. 90036

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5 - WANTED TO BUY

WANTED—Material for the Motion Picture Hall of Fame Museum. Anything related to motion pictures. Motion Picture Hall of Fame, P.O. Box 4228, Anaheim, CA 92803. (5-74 to 5/75)

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Masquers honor Liza Minelli

by Vivien Burgoon-Masquerette

Masquers Club of Hollywood celebrated the golden anniversary of its founding with a tribute to Liza Minelli on December 21. Two rooms of wall-to-wall members and guests enjoyed the delicious prime rib dinner then played musical chairs as the tables were carried away to enable everyone to assemble in the main hall. This traditional pandemonium once prompted Steve Allen to remark, "The Masquers Club is the only place I know where the evening always begins with a riot!"

Milton Frome opened the program with the singing of the national anthem accompanied by Al De Crescent at the piano after which Don (what a magnificent voice!) Randolph recited The Masquers Oath. Joe Pasternak, Harlequin, and Andy Albin, Chairman, shared the dais with the following honored guests: Ray Bolger, George Burns, Pat Butrum, John Cas-

savetes, Stanley Downen, Tony Franciosa, Jack Haley Sr., Jack Haley Jr., Harold Levinson, Vincente Minelli, Gena Rowlands and Connie Stevens.

Hal Kanter, Toastmasquer, with his inimitable wit and way with a story, set the tone for an evening of fun and laughter with much of his humor centering around the marriage of Liza to one of the most eligible of bachelors, Jack Haley Jr. Vincente Minelli was the very epitome of the proud father and the affection between him and Liza was most heartwarming.

John Cassavetes with his beautiful wife, Gena Rowlands, was radiantly happy as he spoke of his newly released film success, "A Woman Under the Influence."

Throughout the evening, the memory of Judy Garland permeated the atmosphere. Liza is the only recipient whose mother was also presented with the George Spelvin Award (1958)—the greatest tribute the Masquers can bestow upon any member of the profes-

sion.

A special surprise enthusiastically received was the showing of film clips from "Pigskin Parade" (1936—20th Century Fox). This film marked the only loan-out of Judy from MGM studio. Jack Haley Sr. was also in the cast which included Patsy Kelly, Stuart Erwin, Johnny Downs, Betty Grable, Arline Judge and Dixie Dunbar.

The transition from Judy to Liza was skillfully handled as Hal Kanter introduced her to an audience with whom it was a love-all match. Her vibrant personality and winning smile established a warm rapport enhancing the special charisma of an exciting super-star.

A standing ovation to one of our great talents concluded the program. Despite the late hour, the guests were both gracious and generous as they signed autographs and posed for pictures.

Thank you, Liza, for giving us a most memorable evening.

And thank you, Judy and Vincente, for giving us Liza!

Photos by Vivien Burgoon



Liza and Joe Pasternak



Liza and Jack Haley Jr.

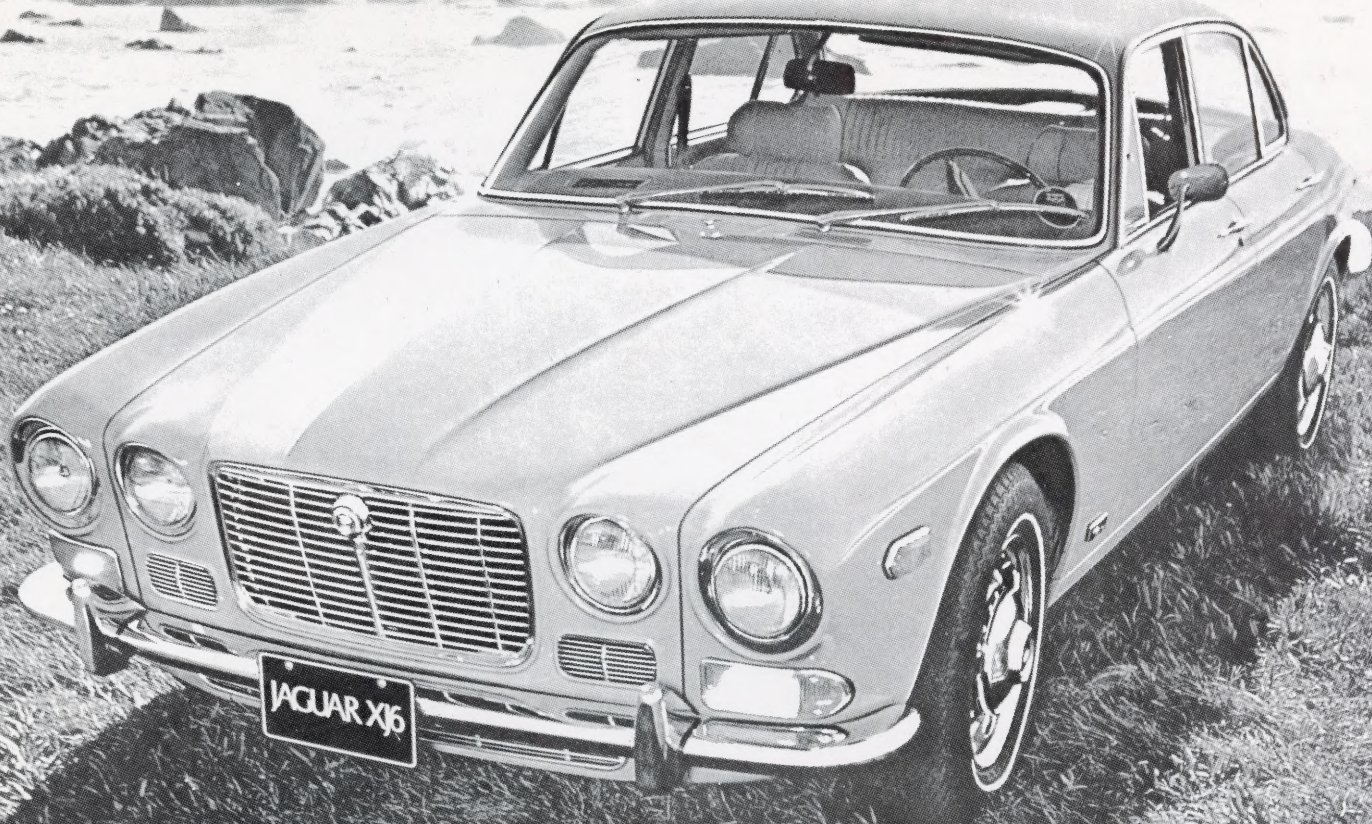


Ray Bolger, Jack Haley Sr., Stanley Downen
Jack Haley Jr. at podium



Hal Kanter presenting Liza with the George Spelvin Award
Pat Butrum at podium





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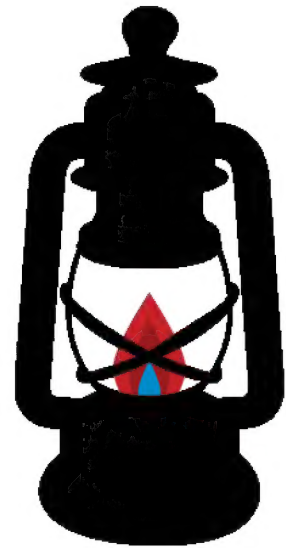
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